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S'on parle à lui, fait semblant qu'il n'oist<sup>44</sup> goucte,  
Et ne lui chault s'on le gabbe ou mocque,  
Mais qu'on<sup>45</sup> vuelle ses bourdes escouter.

Tel sot doit on vray cocquart nommer,  
222 Et publier partout à son de cloque.<sup>46</sup>

## Responce

223 Ilz sont aucunz qui vont aucunesfois  
Par les rues, parlant, preschant des doiz,  
Qui ne pensent point à tromper autrui.  
Ils sont d'autres qui ne font que mentir,  
Et en mentant prenent tout leur plaisir.  
228 Qui menteur oist,<sup>47</sup> il fait beaucoup<sup>48</sup> pour luy.

## L'acteur

229 Cocquart goutteux, lequel cuide estre amé,  
Du josne<sup>49</sup> cuir est bien souvent armé.  
On ne l'ayme se n'est pour Dan Denier,  
Et l'affule<sup>50</sup> on de la houe<sup>51</sup> Gillet.

<sup>44</sup> The *s* is purely graphic. Fifteenth-century scribes and printers had a craze for so-called etymological letters, and they strewed them at random. *Scavoir* is the most common example. In Le Roy's *Pathelin* (about 1486) we find at v. 619 *moisme* for *moine*? This etymologizing tendency had begun long before the fifteenth century.

<sup>45</sup> "Provided that."

<sup>46</sup> *Cloque* for *cloche* does not necessarily imply that the author came from Picardy or Berry. He needed a word to rhyme with *mocque* and borrowed his form from a familiar dialect, precisely as poets and rimesters do nowadays. As to the expression, compare Charles d'Orléans, Héricault's ed., II, 202:

Crié soit à la clochete,  
Par les rues, sus et jus, etc.

<sup>47</sup> See note 44.

<sup>48</sup> *Beaucoup* is common in the fifteenth century.

<sup>49</sup> *Josne*, with its spurious *s* is a frequent representative of *juvenis*, but the *josne* found here means "yellow." The line seems to contain an allusion to the yellow, leathern hue of gouty skin.

<sup>50</sup> Cf. *Aucassin et Nicolette*, Suchier's edition, Paderborn, 1903, p. 28:—"Et estoit afulés d'une cape," etc.

<sup>51</sup> *Houe* is perhaps a Norman form of the modern *houe* (Old French *houce* and *houesse*). In their edition of Guillaume Alexis, Messrs. Piaget and Picot comment that *roche* in the saying,

"Tel cuide avoir jeune cheval  
Qui achate une vieille roche"—

Vol. I, p. 85, is a "forme normande pour *rosse*."

That Gaston Paris was right in believing the word *gilet* to be the diminutive of the name Gil(1)e (< Aegidius) seems to me to be proved beyond the shadow of a doubt, not only by the example in the text with which we are dealing, but also by another far more interesting and corroborative example to be found in the fabliau *Des Vins D'Ouan* (XLI in the *Recueil général et complet des Fabliaux*). Here it is:

A tel cocquart baillez lui le fouet,<sup>52</sup>

234 Pour chasser hors tous les chiens du monstier.

Verses 235-252 do not enlighten the reader as to the nature of *cocquarts*, and, as they are otherwise uninteresting, they may well be omitted.

## [L'acteur.]

253 Tous ces cocquars cy nommez en commun,  
En leur malfaiz ne veul porter quelqun,  
Maiz je vous dy, et de ce vous souviengne,  
Qu'on ne doit point un malfaitteur reprendre  
Vilainnement, sans son cas bien entendre;  
258 Car il n'est mal dont quelque bien ne viengne.

## [Responce]

259 Sy vous respons, et en ce point conclu,  
Que il n'est vice qu'il n'ait quelque vertu,  
Tant soit meschant nes (*sic*) de petite estoffe.  
Il est ainsi, et tousjours a esté,  
Et se en voulez savoir la vérité,  
264 Demandés le (*sic*) à ung bon philosophe.

## Explicit.

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## MS. LONGLEAT 258—A CHAUCERIAN CODEX.

Among the manuscripts of interest to students of Chaucer and his followers there are a number in private possession, to which, in spite of the

Ne sai quels sont [les vins] à la Rocele.  
Menesterels, qui de vièle  
Soloient les gens solacier,  
Ne se savent où porchacier.  
Que la bone gent est troublée  
Por ce que l'en lor a emblée  
La très bone *houce* Gillet,  
Qui les marchiez fere fesoit  
Et les bones gens assamblar;  
Cil n'avoit pooir de trambler  
Qui l'avoit en son dos vestue;  
Or s'est en tel leu emsatie  
Que il covient trop grant avoir  
Qui la veut en pou d'eure avoir;  
Les povres genz s'en souferront  
Qu'en cest an ne l'afubleront,  
Que trop avons mauvese anée.

<sup>52</sup> Ordinarily the phrase is "bailier la massue," and *massue* means the *marotte*, or "bauble," carried by jesters. See the citation above from Charles d'Orléans, and note 1 in Piaget and Picot's edition of Guillaume Alexis, vol. I, p. 138.

liberality of their owners, access must always be somewhat more difficult than to those reposing in national or academic collections. Such a codex is the manuscript known as "Longleat 258," in the library of the Marquess of Bath, usually deposited at Longleat House, Warminster, Wiltshire, but by the courtesy of its owner placed at the British Museum for my use in the summer of 1903.

Although this manuscript possesses no high degree of intrinsic excellence, its relation to the interesting Bodleian group Fairfax 16—Bodley 638—Tanner 346—Digby 181 in the Chaucerian texts, and its kinship to them and to the prints of Lydgate's *Temple of Glass* in its copy of that poem (see Schick's edition for the E. E. T. S.) give it a good deal of significance, and also render it something of a puzzle to Chaucer-students.

The codex is a small volume,<sup>1</sup> in modern binding, with the bookplate of Thomas Baron Thynne of Warminster, 1704. Of 147 leaves, paper quires in vellum covers. The paper folios are 8½ by 5½ inches, the vellum a trifle smaller, and irregularly cut. With modern pagination. At the top of 1a is written "Constat John Thynne"; —John Thynne died 1580. The first leaf is vellum, the next six paper, 8 and 9 vellum, 10–15 paper, 16, 17 vellum, 18–23 paper, 24, 25 vellum, 26–31 paper, 32 vellum. According to a note by Henry Bradshaw, inserted loose at this point, "a quire, here missing, consisted of 16 leaves, 3 stanzas to the page. *The Flower and the Leaf* would begin on the first page, and end on the last leaf but one with one stanza only on the page, the rest of the page and the back of the leaf being blank. The last leaf of the quire contained the first six stanzas of the *Complaint of Mars*."

The verso of 32 is blank. Folio 49, now the next after 32, is vellum, 50–55 are paper, 56, 57 vellum, 58–63 paper, 64, 65 vellum, 66–71 paper, 72, 73 vellum, 74–79 paper, 80, 81 vellum, 82–87 paper, 88–89 vellum, 90–95 paper, 96, 97 vellum, 98–103 paper, 104, 105 vellum, 106–110 paper, 111, 112 vellum, 113–118 paper, 119, 120 vellum, 121–126 paper, 127, 128 vellum, 129–135 paper, 136, 137 vellum, 138–146 paper, 147 vellum.

<sup>1</sup>It may be remarked here that the ms. is briefly and erroneously described in the Third Report of the Historical mss. Commission, pp. 188–89; cp. Schick, *loc. cit.*, pp. xxiv–xxv.

Written almost entirely in one hand, of late xv or early xvi century, three stanzas to the page, with certain tricks of spelling or dialect noticeable throughout, *e. g.*, *dud* for *did*, *theim* for *them*. (See Schick as cited.) Other writing in the ms. is as follows:—Running titles frequently at top of versos in a slovenly hand later than that of the scribe; three stanzas entered on fol. 32a, according to Schick by John Thynne; a gap in the last poem of the codex filled in by a still later hand; a few corrections and supplied lines apparently by the same scribe who entered the running titles. The original writing is faded in portions, especially on the vellum leaves. No formal headings, colored capitals, catchwords, or notes of authorship; the stanzas are well spaced and evenly written in a small legible current hand, but no excellence or pains in execution is anywhere evident. Most of the poems have brief colophons. On the verso of 147 is a table of contents in Latin, apparently by the scribe, from which we see that two entries at the beginning of the codex, as well as *The Flower and the Leaf*, have been lost. This table of contents (printed Chaucer Society, *Odd Texts*, p. 251) is as follows:

Littera directa cupidinis amatoribus  
Vnum carmen  
Templum vitreum  
De folio et flore  
Exclamacio Martis  
Exclamacio de morte pietatis  
Congregacio dominarum  
Exclamacio Annelide contra Arcite  
Parliamentum auium  
De oculo & corde  
La bele dame sans mercy  
De rustico & aue

On the flyleaf facing this a modern hand has repeated the items in pencil; but the first is misread and the second left blank as undecipherable.

The present contents of the ms. are:

- (1) Lydgate's *Temple of Glass*. foll. 1a–32a. Colophon and last two lines at top of 32a. The poem was edited by Dr. Schick in 1891 for the E. E. T. S. Other mss. are Univ. Libr. Cambr. Gg 4, 27, Brit. Mus. Add. 16165, Magdalen Coll. Cambr. Pepys 2006, Bodl. Libr. Fairfax 16, Bodley 638, and Tanner 346.

- (2) Three stanzas by "Rycharde Hattfeld" inserted on 32a; Flügel, *Neuengl. Lesebuch*, p. 39, prints another text from ms. Add. 17492. 32b is blank; gap in the ms. at this point as described.
- (3) Chaucer's *Complaint of Mars*. foll. 49a-54b. Imperfect at beginning as noted. Printed by the Chaucer Society, *Suppl. Par. Texts*, p. 141.
- (4) Chaucer's *Pity*. foll. 55a-57b. Printed by the Chaucer Society, *Odd Texts*, p. 251.
- (5) *The Assembly of Ladies*. foll. 58a-75b. Printed by Skeat, *Chaucerian and Other Pieces*, p. 380, from the text in Thynne's 1532 Chaucer, with mention of copies in mss. Add. 34360 and Trin. Coll. Cambr. R. 3, 19, but no mention of this ms. Some of his textual notes, e. g., that on line 61, become more complete if one observes that the mistakes of the (William) Thynne print of 1532 reflect those of the Thynne manuscript here described, which belonged to William Thynne's nephew, Sir John Thynne, the builder of Longleat and one of the "overseers" of his uncle's will. Sir John was the direct ancestor of the Marquesses of Bath.
- (6) Chaucer's *Anelida and Arcite*. foll. 76a-84a. Printed by the Chaucer Society, *Suppl. Par. Texts*, pp. 37 ff. 84b is blank.
- (7) Chaucer's *Parlement of Foules*. foll. 85a-101a. Printed by the Chaucer Society, *Suppl. Par. Texts*, pp. 1 ff. 101b is blank.
- (8) *The Eye and the Heart*. foll. 102a-119a. Without colophon. 103 stanzas of eight lines; a dispute between the eye and the heart as to which is to blame for a hopeless love. See the *Disputatio inter Cor et Oculum*, in Wright's Latin Poems of Walter Mapes, Camden Society, 1841. The last stanza of the poem is on fol. 119a; the rest of that leaf is blank.
- (9) *La Belle Dame sans Mercy*, by Sir Richard Ros. foll. 120a-136b. Printed by Skeat, *Chaucerian and Other Pieces*, p. 299, from the Thynne Chaucer of 1532; the copies in Fairfax 16, Harley 372, Univ. Libr. Cambr. Ff. 1, 6, Trin. Col. Cambr. R. 3, 19 are there mentioned, but not the Longleat. The Harley copy was printed by Furnivall in *Polit., Relig., and Love Poems*. E. E. T. S. 1886, p. 52 ff. Gröhler's dissertation, Breslau, 1886, was based only on the Harley ms. The transposition of stanzas in some of the mss. is noted by Skeat, *loc. cit.*, p. liv, and affords a first clue to their relations.
- (10) Lydgate's *Churl and Bird*. foll. 137a-147a. Other copies are in mss. Lansdowne 699, its sister Leyden Voss. 9 (see Robinson in *Harvard Studies*, v: 187), Harley 116, Cotton Caligula A ii, Trin. Coll. Cambr. R. 3, 19, Univ. Libr. Cambr. Hh 4, 12, and Kk 1, 6. A fragment is in Ch. Ch. Coll. Oxford 152. Printed twice by Caxton, by Pynson, by de Worde, by Mychell, by Copland, by Ashmole in his *Theatrum Chemicum Britannicum*, 1652, by Sir M. M. Sykes for the Roxburghe Club, 1818, from Caxton's second edition, by Halliwell in his edition of Lydgate's minor poems for the Percy Society, 1840, from the Harley ms. Three stanzas of this poem, on fol. 145a, are a later insertion, as above described; fol. 145b and all of fol. 146 are blank, but the single (final) stanza 51 and the colophon, on fol. 147a, are again in the writing of the usual scribe. Stanzas 49 and 50 of the poem are wanting, not supplied by the copyist who repaired the mutilation.

It will be observed that the poems of this codex are of much the same tone, allegorical and rhetorical complaints or "strifes" filling most of the volume. The compiler thus seems to have exercised some selection among the material accessible to him; and this uniformity of taste suggests the possibility that the copyist was also the owner. The relation between this Thynne ms. and the Thynne edition of Chaucer in 1532 can perhaps be determined when the reissue of the latter, soon to appear from the Clarendon Press, is before students; and the relation between Longleat 258 and the Bodleian group of mss. already mentioned I hope to treat in a detailed analysis of that valuable set of Chaucer codices. To these ends I have transcribed numbers 5, 8, 9, and 10 of the Longleat.

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